

27 November 2001 (1300-1600) DS
28 November 2001 (0830-1130) S
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THEATER STRATEGY

Mode: Directed Study/Seminar

Lesson No. 4-05-DS/S

1. Introduction. The next three lessons will lay the foundation for Course 4. These lessons begin our discussion of the most critical elements in implementing national strategy: development of theater strategy, practicing the operational art, and planning campaigns. Our first seminar session is a discussion of theater strategy. In the 19th century strategy meant mobilization, deployment, and the search for the illusive decisive battle. World War I demonstrated the inadequacy of this definition and military theorists have been attempting to sort it out ever since. With the recognition and development of the operational art the levels of war have expanded. Doctrinally, the U.S. recognizes three levels of war: strategic, operational, and tactical. We also increasingly talk about the theater strategic level which bridges national strategy and the operational level of war.

In Courses 2 and 3 you discussed national strategy as the product of ends, ways, and means. We now turn to the practical problem of how a theater commander takes the national strategic objectives and develops plans to achieve them. This calls for designing a theater strategy. Theater strategy is the development of integrated strategic concepts and courses of action to accomplish national and multinational objectives within a theater (area of responsibility) across a wide range of military operations. The key process in developing a theater strategy and the subsequent campaign plan is the theater commander's estimate of the situation. We will examine the elements of theater strategy and use the North African case study to exercise our understanding of these concepts.

2. Learning Objectives. To enable students to:

a. Analyze how theater commanders translate national strategic direction into theater strategies and guidance, campaign plans, and unified and joint operations.

b. Evaluate the processes theater commanders use to derive the mission, define commander's intent, and complete their estimate of the situation and campaign plan.

3. Student Requirements for Directed Study, LSN 4-05-DS, Theater Strategy.

a. Task. View "The Battle for North Africa" (1 hour) to be shown in the seminar rooms at 1300.

b. Required Readings.

(1) Case Study, The North African Campaign, November 1942, read pp. 1-46, scan pp. 84-122. (Student Issue)

(2) A list of points to consider while viewing the film will be provided.

4. Student Requirements for LSN 4-05-S, Theater Strategy.

a. Tasks. Be prepared to discuss process and concepts in the required readings and points to consider. In seminar, derive the mission, define commander's intent, and consider issues of national and multinational strategic direction for the campaign in North Africa (Torch).

b. Required Readings.

(1) Chairman, Joint Chiefs of Staff. Joint Pub 3-0, Doctrine for Joint Operations, 10 September 2001, pp. I-1 thru 12, II-1 thru Figure II-4 p. II-7, III-1 thru 4 (to Para 4) and III-24 thru 26 (Para 5n-6b), IV-1 to Para 2, pp. IV-3, and Appendix A. (Student Issue)

(2) Chairman, Joint Chiefs of Staff. Joint Pub 5-00.1, Joint Doctrine for Campaign Planning (Final Coordination), Chapter I. (Course 4 Selected Readings, AY02, Implementing National Military Strategy).

c. Suggested Readings.

(1) Extracts on Theater Strategies USPACOM, USEUCOM, USCENTCOM and SOUTHCOM. Available through the Internet's Defense Link <<http://www.defenselink.mil/sites/u.html#unified>>. Internet accessed 16 September 2001.

(2) Mendel, William W. and Graham H. Turbiville. "The CINC's Strategies: The Combatant Command Process." 1 December 1997. Available from <<http://carlisle-www.army.mil/usassi/ssipubs/pubs97/cinc/cinc.htm>>. Internet accessed 2 September 2001.

(3) **Review:**

(a) (From Course 2, Lesson 18), Clausewitz, Carl. On War. Princeton: Princeton University Press, 1984, edited by Michael Howard and Peter Paret. (Student Issue) Book 8, Chapter 4, "Closer Definition of the Military Objective: The Defeat of the Enemy (Center of Gravity)," pp. 595-600; Chapter 5, "Closer Definition of the Military Objective: Limited Aims," pp. 601-602; Chapter 6, Part A, "The Effect of the Political Aim on the Military Objective," pp. 603-604; Part B, "War is an Instrument of Policy," pp. 605-610; Chapter 7, "The Limited Aim: Offensive War," pp. 611-612; and Chapter 8, "The Limited Aim: Defensive War," pp. 613-616.

(b) (From Course 2, Lesson 18), Griffith, Samuel B. Sun Tzu: The Art of War. London: Oxford University Press, 1963. (Student Issue) Foreword by B.H. Liddell Hart pp. v-vii; "Sun Tzu on War" pp. 29-44; "Estimates," pp. 63-71.

5. Points to Consider.

a. How does the theater commander fulfill the fundamental responsibilities of providing strategic direction, unified action, and operational focus?

b. What is theater strategy and how is it related to campaign planning?

c. How does the theater commander derive the mission and define strategic intent?

d. What national or multinational strategic direction must the theater commander receive or influence? What difficulties or issues are likely to arise?

6. Relationship to Professional Joint Education (PJE) Learning Areas.

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| a. PJE LA 1.a,b,c. | Objectives, Points to Consider, Readings, Practical Exercise. |
| b. PJE LA 2.a,b,c,d. | Objectives, Points to Consider, Readings, Practical Exercise. |
| c. PJE LA 3.a,c. | Objectives, Points to Consider, Readings, Practical Exercise. |
| d. PJE LA 4.a,b,c,d. | Objectives, Points to Consider, Readings, Practical Exercise. |

7. Relationship to USAWC Institutional Learning Objectives (ILOs), Enduring and Special Themes.

- a. ILOs: 6 and 7
- b. Enduring Themes: History, Jointness, Strategic Vision.
- c. Special Themes: Civil-Military Relations, Multinational Operations.